

THE MUSICAL COURIER

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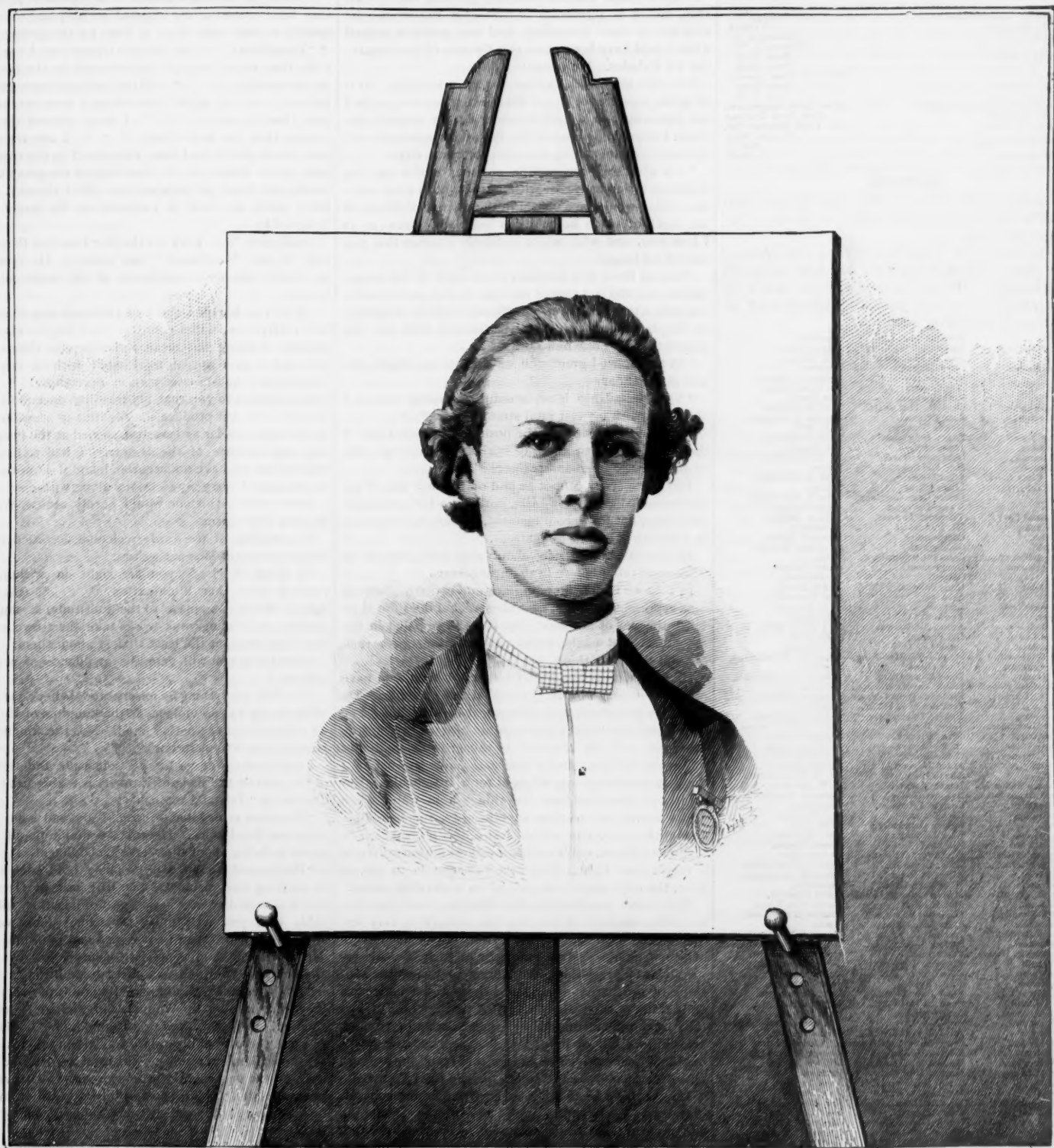
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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MICHAEL BANNER.

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OF

Wagner and Liszt.

VI.

WAGNER tells Liszt he is going to Paris, but there is trouble about the passport, and says: "Dräseke is still with me and I enjoy his visit. Soon he will go, too. * * * 'Tristan' has received your welcome with pride and joy."

Liszt, as usual, is in a condoling humor, refers to Schopenhauer as "that snarling old cur," but admits he is right in thinking we should address each other as fellow-sufferers, and wished he could be with Wagner to nurse him well.

He tells him that it will be all right about the passport, but wonders greatly at his change of mind about Carlsruhe and "Tristan." He has also composed a "Rienzi" fantasia, and begs to be remembered cordially to Dräseke, whom he calls the "hero" and speaks of his great talent.

Wagner sends Liszt a birthday greeting October 22, 1859, and it is significant to read what importance he attaches to their friendship, and one wonders indeed what would have become of this Orestes of music without his Pylades. He writes:

"Accept my cordial wishes for your birthday. It is of great significance to me that just at present, while I am seriously and deeply considering our mutual relations, I should come upon this day which nature herself no doubt counts among her most fortunate days."

"For what she succeeded in creating on this day has borne such rich fruit that without this gift of your existence there would be a chasm in the essence of things, of the depth of which he only can judge who loves you as I love you, and who might suddenly imagine that you existed no longer."

"Gazing down this terrible chasm, such as my imagination pictured it, I turned my eyes to you as one awaking from a terrible dream, and was so sincerely delighted, so deeply moved by your real existence that you appeared to me as one new born."

"In this spirit I greet you on this, to me, highly important birthday."

"Your friendship is an absolute necessity to me; I cling to it with my last vital strength. * * *

"Have you an idea of the position in which I am, of the miracles of faith and love which I require in order to gain new courage and patience?"

Too much stress cannot be laid on the fact that Wagner depended greatly on Liszt, not alone for pecuniary assistance, but for encouragement, nor was he ever chary in acknowledging his obligations.

He doubts very much about any performances of "Tristan" taking place in the near future.

In 1860 we find Wagner in Paris and actually planning for a representation of "Tannhäuser," but does not at all relish the idea of M. Royer desiring a large ballet in the second act and would rather withdraw the opera than consent to such a thing.

He philosophizes on life as follows: "Well, you have now a good insight into the fog of my existence. Do not delay communicating a fragment of your life. The only thing that makes our position toward this misery of world and life tolerable is the growing contempt for world and life; and if one can arrive at that in a good humor things are all right for a little while. But when one perceives how few things hold water, when one observes the terrible superficiality, the incredible thoughtlessness, the selfish desire for pleasure which inspire everyone, one's own earnestness appears often in a very comic light. This consideration is to me, at least, the only one which puts me in a tolerable mood."

This shows conclusively that Wagner could see even the ludicrous side of his own life, something very few men of genius are able to do. There was a strong vein of humor in him; grimly sarcastic in early life, Aristophanic as he grew older, and more genial when the sunshine of prosperity began to brighten his existence. Only think of the "Meistersinger," that epitome of joyfully humorous mediaeval life, Shakesperian in its characterization, full of lights and shadows, but the whole bubbling over with a rich humor that could not be born out of Germany, the birthplace of Jean Paul Richter!

May 22, 1860, Liszt telegraphed Wagner his congratulations on his birthday, and in a gossip letter later in the month tells Wagner lots of news, among other things that Devrient said "Tristan" could not be performed unless Wagner consented to considerable alterations, which, of course, to Liszt was simply out of the question.

Wagner was at this time very much worried about his

wife's health, and makes every exertion to get her to some place outside of Paris.

He has the good luck at last, through the influence of the various friends who had worked so strenuously for him, of getting the promise that the claim to extradition will be abandoned whenever, for the purpose of performing his works, he wishes to enter German territory, the Government of which has given its consent and asked permission of the Saxon Government.

He was not, however, amnestied, nor was his sentence remitted; so he was not grateful for this brief respite.

He met the Princess of Prussia and thanked her sincerely for the interest she had taken in his affairs, and found her "a lively, intellectual, spirituelle woman." He speaks of the perfect mystery as to where his "Tristan" is to see the light of the world, and Niemann's name is mentioned, the Albert Niemann who became such a perfect exponent later of the Wagnerian music drama.

He is busy with his Parisian enterprise and says to Liszt:

"I do not know what rumors are current with you as to the difficulties placed in my way. They may be well intended, but they are false."

"Never yet has the material of an excellent performance been placed at my disposal so fully and unconditionally as has been done at Paris for the performance of 'Tannhäuser' at the Grand Opera, and I can only wish that some German prince would do the same for my new works. * * * All the leading people go with pleasure to a task which offers them a more interesting task than is usual. * * * I have secured the best singers that are to be had. * * * I am removing such weak points as I have discovered in the score. I take great delight in the rewriting of the great Venus scene, and hope to improve the effect thereby. The ballet scene also will be executed on the larger scale designed by me."

(Seidl gave New York for the first time the Paris version of the "Bacchanale" last winter.) He speaks of his trouble about the translation of the work and continues:

"With real horror I think of Germany and of my future enterprises in that country. God forgive me, but I discover nothing but mean and miserable things, conceit and a pretense of solid work without any real foundation; half-heartedness in everything. * * * I must confess to you that my treading once more German soil did not produce the slightest impression upon me, except in so far as I was astonished at the insipidity and impertinence of the language I had to listen to. Believe me, we have no fatherland, and if I am German it is because I carry my Germany along with me."

After reading this one would hardly accuse Wagner of rabid Teutonism.

In speaking of the tardy welcome accorded Liszt's orchestral works Wagner writes:

"I think * * * you are right in withdrawing yourself from that illumination * * * (the false light in which you appear to the multitude) as much as possible and letting your works take their own course for a time without the least anxiety about them."

"One thing you will gain, the avoidance of personal contact."

"In that everything is misery, and believe me that, while we try to 'do violence to the kingdom of Heaven,' we only stir up the nether mud. No, the kingdom of Heaven comes to us in our sleep."

Liszt thanks Wagner for his solicitude and tells him of the interest the King of Hanover is taking in the production of "Tristan," and adds:

"Niemann is devoted to you, body and soul, chest voice and head voice. He will, no doubt, do all in his power to bring about the scenic embodiment."

"Berlin and Vienna will probably hold back a little in existing circumstances, and the rest of Germany, which is united at least in the spirit of negation, will probably wait prudently until the camel comes walking along, after which it will consult no end of folios in order to describe and appreciate it properly. Oh! lazy abomination, your name is—artistic conditions."

"At Wiesbaden, Frankfurt, I know not where else they were waiting for Wagner, and wanted to see him conduct, or at least listen to, 'Tannhäuser,' 'Lohengrin,' &c., and there would certainly have been no lack of enthusiastic demonstrations. But from a work like 'Tristan,' at the very sight of the score of which everyone must exclaim, 'This is something unheard of, marvelous, sublime!' they run away and hide themselves like fools."

November 26, 1860, Wagner writes urgently to Liszt for a single copy of his "Ring of the Nibelung," as he actually does not possess one and wants to publish it in French.

Liszt after some difficulty manages to borrow for him

a copy, and is curious to know what Parisian publisher will undertake the publication in French of the trilogy; also asks if Schott is to publish the full scores of "Rhinegold" and the "Valkyrie."

Wagner, who has been worn out with his exertions, says Schott would have liked to have published the "Rhinegold" by Christmas, but he has been literally too weak to correct the proofs. He also complains of the abominable negligence of Parisian publishers.

Liszt, in a letter from Weimar, speaks of Schorr von Carolsfeld and his wife undertaking the singing of the second act of "Tristan" before the meeting of musicians to take place at Weimar August 7, and wishes to know Wagner's opinion of the scheme.

Wagner, of course, decidedly opposed the project, as he always did any attempt to present his works in a fragmentary manner.

Liszt tells him he quite expects it, but it is the best he can do, for despite the many promises he has been made by persons in authority concerning the production of the "Nibelungen" or "Tristan," somehow or other they have always fallen through; intrigue, jealousies and probably also the immense difficulties connected with the proper presentation of these masterpieces prevented them from getting a hearing.

The performance of "Tristan" at Carlsruhe Liszt speaks of as a settled thing the following September.

The last of these published letters is not dated, but is from Liszt to Wagner, in which he expresses his joy at the early visit of Wagner to Weimar, and he tells him joyously of the preparations he is making for his arrival, and that he expects his daughter, Mrs. Ollivier, and her husband August 3, and the performance of his two symphonies, "Prometheus" and "Faust," will take place three days later. He speaks thus of his own affairs: "As to myself, I know nothing definite, except that I am going away from Weimar."

"Many objections have, of course, been raised, which, however, have not been able to alter my resolution. Between this and the first of August I shall fix on my next place of abode, which will, in any case, not for the present be a large town, because I want retirement and work above all."

"Briefly speaking, my situation is indicated by this dilemma: Either my marriage takes place, and that soon or not. In the former case Germany later on, and especially Weimar, may still be possible for me. Otherwise, no."

With this letter the volume closes. And now what shall be said of the extraordinary courage that prompted the widow of the dead composer to publish unabridged and with but a few alterations these remarkable letters?

As we said before they throw a strong light on the secret history of many of the two men's productions.

We are allowed even a peep in the Wagnerian workshop and may see some of his mighty creations in process of building.

Wagner was not a prudent man—in fact, a man of very violent emotions, who always hurled the truth at his enemies *volens volens*. That this method of procedure was not calculated to make him friends is to be readily seen when one witnesses the slow progress his ideas made in twenty-five years.

It seems but yesterday that Wagner was discovered, and the youngest among us can easily remember the time when he was a godsend to the comic papers as a caricature or for the stale jest of funny penny-a-liners.

And to-day where does he stand? The Pantheon of Art has given him its highest niche; he is one of the greatest composers who ever lived, if not the greatest—the only one who completes the trinity, Bach, Beethoven and Wagner!

He was human, after all. If his head was in the clouds he had to walk like other mortals, and his path was by no means a smooth one; so, if he stumbled occasionally, do not single him out for your ill timed jests.

When the ordinary individual of this mundane sphere errs he is condoned on the trite plea that "we are all human," and half a dozen of those consoling little platitudes are conjured up to assuage his wounded feelings.

But, oh! let an unfortunate genius or a man or woman of talent deflect ever so slightly from the beaten path of custom, and what a storm of abuse is showered at their devoted heads!

Mud is thrown right and left, probably on the Voltairian principle that if one only keeps on throwing long enough some of it will stick. Wagner had probably more mud thrown at him during his lifetime and since his death than any other man who ever lived.

That with his proud, sensitive nature he bore it all is a miracle; therefore to Liszt must be awarded the palm of not only having remained nobly by him during his

darkest hours, but also actually standing godfather to his works.

It certainly looked several times in Wagner's career as if he would have simply given up if Liszt had not been at hand with his encouraging voice and purse.

Many of those letters are merely appeals for help—financial help—but do not blame Wagner for not having more pride. Who was he to go to if not to Liszt?

He was not a breadwinner, but the projector of such musical and dramatic ideas as almost to take one's breath away.

Yet you would have this man to go to work with his hands for his daily existence and share the fate the china did with the delf in the fable.

No, Wagner was right in supposing he was the owner of an imperishable legacy and that by fair means or otherwise he must accomplish his destiny.

And he did accomplish it gloriously; seldom is it given to any one man to see the perfect fruition of his plans during his own lifetime. This Wagner did, his wildest dreams were realized and he had to thank both Liszt and Ludwig of Bavaria for their generous support and co-operation.

Silly stories are going the rounds of the press about Wagner's extravagant habits of dress and his many alleged affectations.

Now, when one proposes to measure genius with a shoemaker's measure naturally no defense can be set up.

The eccentricities of literary men are endured without comment. Schiller's rotten apples or De Quincey's opium have never excited much mirth, but only let a poor musician endeavor to clothe himself differently from his fellow beings and a volley of ridicule is poured on him.

He is even gravely told to read the second part of "Wilhelm Meister" and to observe what stress Goethe has laid on the modest dwelling places and the humble surroundings that a musician should have, because he lives in the dreamland of his own harmonious imaginings.

Sheer nonsense! As if a composer did not feel all the more keenly his shabby externals after his flights into wonderland.

Wagner's was also a sensuous nature; he loved more than comfort—he loved luxury. The mind that could conceive the gorgeous scenic details of his music dramas could not be satisfied with a crust of bread and water and a garret.

Therefore, allow the poet-musician his fantastic attire and lovely villas; we are his debtors, and, in the homely English proverb, we should not "look a gift horse in the mouth."

Since the review of this correspondence was begun we have read an interesting letter from Ferdinand Praeger, Wagner's lifelong friend, on the subject of Mr. Sinton, the violinist, who proposed Wagner as conductor of the Old Philharmonic Society of London in the place of Sir Michael Costa.

Mr. Praeger admits the truth of Mr. Sinton's claim, but asserts that it was at his own suggestion, as Mr. Sinton admitted that he knew nothing whatever about Wagner, while Mr. Praeger had seen him as a youthful director in Germany, where he admired the vigor and latent genius of his conducting.

About Berlioz, we think a perusal of these letters will clear up any doubts about Wagner's indebtedness to that composer for ideas.

It seems a common error of the French to ascribe to Berlioz the honor of teaching Wagner much. This is a widespread impression that does not confine itself to France; even Germany has labored under the same mistaken idea. It is none the less a positive error, seeing that Wagner was very little acquainted with the works of Berlioz, and indeed did not estimate them very highly.

On his first visit to Paris the impression Berlioz's music left on his mind was confused and unfavorable. Later on, in 1842, Wagner again met Berlioz in Dresden, and was present at the performance of his "Harold," his "Symphonie Fantastique" (which the German composer described as extremely disagreeable), his "Roméo et Juliet," upon which he made later a violent attack, and his "Requiem," which seems to have made upon him no impression at all. By this time Wagner had written "Rienzi" and "The Flying Dutchman," in which his system of orchestration is defined. In 1855 Wagner again met Berlioz in London and became much more intimate with him; but even then Wagner knew so little of Berlioz's compositions that we find him writing to Liszt: "I have asked Berlioz to send me some of his scores. He tells me he cannot do so because his publishers do not supply him free copies. I think I shall be interested in the scores of his symphonies, and shall be glad if you can lend them to me." It is thus evident that in 1855 Wagner had not even read a single one of

those scores, and yet "Tannhäuser," "Lohengrin" and the "Rhinegold" had all three been produced, and the orchestration of the "Walkyrie" was all but finished.

The truth of the matter was that revolution was in the air, as was that famous Romantic movement of 1832, when a half dozen writers sprang up simultaneously, without any previous knowledge of each other's aims, or, in fact, even personal acquaintanceship. Berlioz may appear at first blush a musical relative of Wagner's, but when the intrinsic contents of his works are carefully examined their lack of musical ideas, despite the brilliancy of their invention, will only be too painfully apparent.

Wagner, on the other hand, was most fecund in melodies and themes, and on any one work of his there can be found material enough to float a dozen operas of the Berlioz kind.

THE MUSICAL COURIER has at all times consistently defended Wagner and his principles, so no need here to refer to them or his compositions.

We are, however, tempted to speak again of one point probably overlooked in the general estimates of his work and character.

Wagner was a man of tremendous belief in his own abilities, and thought not only very little of his contemporaries (like Schopenhauer in that respect), but ruthlessly exposed the weaknesses and shortcomings of those mighty dead whom we are accustomed to venerate. He was a musical iconoclast, delighting in pulling down others' idols.

He out-Webered Weber and he out-Meyerbeered Meyerbeer, if one may use such expressions, in his early operas, "Die Feen" and "Rienzi," the latter, with its gorgeous pageantry, marches, ballets and choruses, bidding defiance to the French musical dramatic stage, of which Meyerbeer was the greatest exemplar.

In his early symphony he seized the old Beethovenian mold and filled it with his breath, saying, "I, too, can compose a symphony." His later works speak for themselves. The spiritual "Lohengrin," the noble "Tannhäuser," the weird "Hollander," the genial "Meistersinger," the impassioned "Tristan," and that crowning work of his life, "Parsifal," whose profound ethical truths and ascetic harmonies mark the era of a new religion of brotherhood, are all witnesses of his greatness. Wagner was the companion of kings, but the friend of the people, a revolutionist who always taught in his writings the doctrine of "the greatest good for the greatest number."

He did more than Bismarck with his policy of blood and iron to weld the Fatherland of Germany into an imperishable whole.

But while Germany may claim him as her son, he properly belongs to the world of art. No nation owns him. His music, his ideas are eternal, and are without nationality; and we in America should eagerly quaff from such a fountain of pure art those glorious harmonies that place in the loftiest pinnacle of fame the name of Richard Wagner.

(Conclusion.)

WITH the end of this year Wagner's C major symphony will be withdrawn from the concert room. The contract with Hermann Wolff was for one year, and that has now expired. Cosima Wagner has refused all offers to renew it or grant another, and intends the work to remain forever in the archives of the Wagner family.

GOOD FOR SONTHEIM.

SONTHEIM is not eighty years old; he was born in 1820, and has just appeared to the delight of the Stuttgarters in a benefit performance for the Actors' Society. He took the opportunity of contradicting in high C the reports of his antiquity and inserted this verse in a song he had to give:

Du hast wohl schon erfahren
Von meinen achtzig Jahren;
Doch hat man dich betrogen
Die Ziffer ist erlogen.
Ich muss es doch wohl wissen,
Komm her und lass dich küssen!

....The scene of the ballet in Saint-Saëns' new opera of "Ascanio" is laid at Fontainebleau, in that portion of the old gardens which is called the Boxwood Garden; the details have been taken from accounts of the royal fêtes of the Renaissance.

....Paravay, of the Paris Opéra Comique, has re-engaged Mrs. Degrandi and Miss Simonnet, has engaged Miss Marcolini, and promises Adelina Patti. He has accepted two novelties, "Cigüe," libretto by J. Barbier, from Augier's play, music by Paul Gennevraye, and "Hilda," music by Albert Millet.

PERSONALS.

THE OLDEST PHILHARMONIC.—Mr. Samuel Johnson, now in his eightieth year, is the oldest member of the Philharmonic Society in New York, and probably the only living member who played at the first concert in 1842.

WAGNER'S TOMB.—There is no truth in the report spread by some Berlin papers that the master's tomb is neglected. It is situated behind his house of Wahnfried, and the simplicity and poetry of the whole arrangement excites much admiration. It is a broad, white slab of granite on an ivy clad mound under thick overhanging foliage. Lately the ivy was to some extent stripped of its leaves, but this only proved the increasing love which visitors paid to the monument of the composer.

AT THE SEASHORE.—Mrs. Annie Louise Cary Raymond has been visiting Scarboro' Beach, Me., and has occasionally sung for the entertainment of her friends there.

AT THE SPRINGS.—Among the late arrivals at Richfield is Miss Marie P. Luksch, of Vienna, highly estimated in musical circles, both in Europe and in New York.

UNDER ABBEY'S MANAGEMENT.—Marie Van Zandt will make a concert tour of the United States the coming winter.

HOW GILBERT AND SULLIVAN REHEARSE.—In a volume of reminiscences recently published in England Mr. George Grossmith gives these interesting details concerning the rehearsals of the Gilbert-Sullivan operas: "The music is always taken first. The principal singers and the ladies and gentlemen of the chorus are seated in a semicircle on the stage. A cottage piano is in the middle, and we are rehearsed as an ordinary choir would be. Sir Arthur Sullivan usually first composes the difficult choruses, especially the finale to the first act—an elaborate score. The quartets and trios arrive next, and the duets and songs last. Mr. Gilbert will attend all these musical rehearsals; he takes mental notes of the style of composition, time, rhythm, everything, and goes home and invents his groups and business. It is well known that Mr. Gilbert is an extremely strict man, and on all matters of stage business his word is law. All arrangements of colors and the original groupings, with which the frequenters of the Savoy are so well acquainted, are by him. He will stand on the stage beside the actor or actress and repeat the words with appropriate action over and over again until they are delivered as he desires them to be. In some instances, of course, he allows a little license, but very little.

CELLIER AND SULLIVAN.—Mr. Alfred Cellier relates in the Melbourne "Daily Telegraph" that his first two operas failed, and then he wandered about London for a long and cheerless time with "Dorothy" under his arm. He could induce no one even to look at it. The Australian theatrical firm under whom he is now serving, Messrs. Williamson, Garner & Musgrove, having offered him a long and lucrative engagement as conductor of their orchestra, he at once accepted it, and calling on a London musical house he said: "Here's 'Dorothy.' I'm off to Australia. Produce it if you get a chance." When he had been for some time in Australia he heard that "Dorothy" had been produced in his absence and that it had taken like wildfire. This is how Mr. Cellier philosophizes on his luck: "That was what Stevenson and I had been striving for years. We wanted a hearing. It is quite a simple matter to write an opera in comparison with what it is to get anyone to look at it or help you to play it." Sir Arthur Sullivan and Mr. Cellier were juvenile contemporaries. "We were born about the same time and were choristers in the Chapel Royal; but he got the Mendelssohn Scholarship and was sent to Leipzig to receive his musical education, while I secured a position as organist at Blackheath at £40 per annum by just a lucky chance."

MR. LAVALLÉE IN LYME, N. H.—Mr. Calixa Lavallée, who has been very ill at his home in Boston, is convalescing at Lyme, N. H.

MR. SCHLESINGER PERMANENTLY IN LONDON.—Mr. Sebastian B. Schlesinger, who is very well known in the best musical circles of this country, has taken up his residence in London as agent of the Philadelphia and Reading Railroad Company.

NOT THE ONLY HUNGRY ONES.—The Hungarian Orchestra that has gone on the road contains but four members of the original party imported by Manager Walter, of San Francisco, where eight still remain, the seceders being increased by the addition of local hungry musicians who never saw Hungary.

A NEAT LITTLE STORY FROM THE "SUN."—Miss Laura Moore, who was to appear in "Boccaccio" at Wallack's Theatre, sang a few nights with the American Opera Company here, and then went to Paris, two years ago, where she was engaged to appear in grand opera. At the last moment, the ideal of the French stage, a baritone named La Salle, refused to sing with her. A tremendous uproar was the result. The writer was in Paris at the time, and he went to see La Salle to get the inside facts of the case.

"There are no inside facts," said the most famous of French baritones. "Nothing that can in any way be construed as derogatory to Miss Moore. As you see, I am 6 feet 3 inches in

height, broad in the shoulders and weigh nearly 250 pounds. Miss Moore is exquisitely formed, but she is a tiny little creature and scarcely comes to my waist. The spectacle of our love making on the stage would be grotesque and Paris would laugh at us. When Paris laughs at an actor or a singer it spells 'ruin' within the week. It would be fatal both to Miss Moore and myself to sing together."

That is the way that Miss Moore's ambition, the result of many years of hard work, was blasted. La Salle himself is rather notable from the fact that, though he is forty-five years of age, he is still the ideal of many of the most capricious women in Paris. He is very rich, an excellent business man and takes good care of his life. He does not drink or smoke, and on the night before he sings he invariably goes to bed at 8 o'clock and stays under cover for sixteen hours. Then he rises and eats one hearty meal, and does not touch another mouthful until he sings at night. A man who is capable of going through such a régime as this naturally commands the admiration of people in a city like Paris, where no one attempts to control his appetite.

WE KNOW HIM WELL!—The other day a young man who is very fond of music fell in with several members of the Seidl orchestra as they were coming to the city from Brighton Beach. He asked one of them who had arranged a certain piece for the orchestra, and was a little surprised when the gentleman answered, "I did." Several other questions he propounded were answered politely in very broken English. Then the young man communicated his opinion of Mr. Seidl as a conductor, and remarked that while he thought Seidl was unapproachable in his interpretation of Wagner, he was inclined to prefer Thomas' rendering of Beethoven. The musician said he presumed Thomas' rendering of Beethoven was preferable. Then the young man said he thought the brasses were sometimes a little too prominent, and the musician rejoined that he believed Mr. Seidl was fond of forte playing. Early in the conversation the young man noticed that the musician seemed a little astonished, and finally a good deal amused, while one of the other musicians who heard the talk was almost hilarious. He didn't exactly understand it; but finally the conversationalists parted on excellent terms with each other, and it was not until a later occasion that the young man discovered that he had been talking with the great Mr. Seidl himself. The conductor was without his eye glasses, wore a straw hat pulled down over his eyes, and in the dim light of the car the musical young man had failed to recognize him.—"Sun."

HE WRITES AS HENRY WEISS.—Philip Hale, of Albany, is the author of the brilliant and telling articles on music and musical study abroad, one of which appeared in THE MUSICAL COURIER a short time ago over the nom de plume of "Henry Weiss." Mr. Hale is a young man, a fine organist, having studied under Haupt and Guilman in Berlin and Paris. He spent about five years abroad, and returned a thoroughly equipped musician. He is the leader of the "Schuberts," a vocal society of Albany, and is an active participant in Albany musical matters.

LAURA BARONN.—Miss Laura Baron, a pupil of Mr. Edmund Neupert, sailed August 30 per steamer Gellert, accompanied by her mother, to finish her musical education abroad.

HELEN BERTRAM.—Miss Helen Bertram has severed her connection with the Abbott Company, and will next season be the leading prima donna of the Conried Opera Company.

RETURNED TO THE CITY.—Alexander Lambert, director of the New York College of Music, has returned to the city after his sojourn at Narragansett Pier.

BACK FROM EUROPE.—Mr. Pierre Douillet, the pianist, is at home again from his European trip.

Michael Banner.

IN the year 1866, on October 20, in the city of Sacramento, Cal., Michael Banner was born. When he reached the age of five his father commenced giving him lessons on a quarter sized violin. His progress was so rapid that his parents deemed it necessary to provide him with a more competent teacher.

Mr. August Wilhelm, while in San Francisco, heard the young violinist play, and kindly gave him letters of recommendation to Carl Wolfsohn, who assisted him, having a concert held in Central Music Hall, Chicago, which was very successful and was spoken of by the Chicago press in the most glowing terms. He then proceeded to take instruction from the excellent professor, Mr. S. E. Jacobsohn, at the Cincinnati College of Music.

In February, 1882, he was engaged by Dr. Leopold Damrosch to play in the Symphony concert at Steinway Hall, New York. The press alluded to the performance in most complimentary terms. In October, 1882, he was placed under the world-renowned Prof. L. Massart. At the annual competition for prizes for the highest grade of scholarship in 1884, at the National Conservatory of Music, Paris, which took place on July 20, Master Michael Banner was unanimously awarded the first prize and the highest honors. This distinction has never before been granted to anyone at that age except Weinawski and Sarasate.

Since his return to this country Michael Banner has appeared at a number of concerts in New York, on each occasion receiving enthusiastic applause from the most critical audi-

ences and the highest encomiums from the press. His future course will be watched with interest by the musical world. Michael Banner is under the management of Henry Wolfsohn, who has arranged for his appearance in London next spring.

Wagner's Music.

JESSE SHEPARD, of Villa Montezuma, San Diego, Cal., sends the following bit of writing about Wagner's music which is worth reproducing:

What does Wagner's music remind me of? Everything, and yet nothing actually definable. It is the dancing of leaf shadows under a full moon on a still October night; it is the falling of snow flakes on an isolated tomb in a far off wilderness; it is the phantom of love flitting on illusive wings betwixt the cradle of hope and the grave of despair; it is an art that unites the sorrows and sentiments of ages with the experience and passions of our lives, and breaks the sombre silence that entombs our secret thoughts and sufferings, putting into magic tones all the memories, vague or vivid, recent or remote, that dwell in our inner consciousness. It is the demonstration of a science that voices the hidden meanings of the soul in combinations of harmony which at times seem fragmentary, at others complete. This music is the union of thought and tone, poetry and philosophy. It is the only scientific element that is at once mystical and mathematic.

Here we have symbolical rhythm as full of reason and revelation as the proverbs of Shakespeare or the polemics of Socrates, with an added power, inclination and charm not contained in the finest expressions of classical literature. The opening strains of "The Flying Dutchman" make the ceaseless heaving of the ocean speak with remorseless meaning. A resistless murmur slowly develops into tone pictures that strike the imagination like the groaning of giants lashed to the bosom of mighty billows. It is like an interlude from the depths of watery tombs, a wail from the "Divina Comedia," an anguish that moves the heart to pity and the mind to despair. Idealistic in its tenderness, realistic in its passion and pain, it sways the emotions as the storm wave sways the bark without sail or rudder. The most exact, vivid and complete musical epic of its kind ever given to the world, it has the fury of Homer, the compassion of Dante, the broad and powerful sweep of Beethoven.

It is the orchestra alone that is acting, and the supreme art of the master is centred in the one idea of depicting a silence that speaks first by signs, then by groans, then by maxims—the silence that makes "Macbeth" and "Faust" so golden, so incomprehensible and yet so plain. It seems like a paradox, a miracle; but genius here, as elsewhere, reconciles all contradictions and repudiates everything impossible. But the orchestra, without the aid of singers or stage settings, presents us with a musical mirror in which we both see and hear the ceaseless rolling and muffled madness of the implacable waters. Vast tone waves roll together, disappear into infinitude, to be followed by others, which roll and rebound on the rocks of time with echoes from the rugged shores of starless night.

And now comes flitting by the phantom ship! See it there, in the spectral light, shimmering like a vision in delirious sleep! Frail and frightful, it glides in the gloaming like a serpent with transparent wings, doomed to ride the seas, sailing with the winds hither and thither, now halting in the calm of purple twilight, driven again to wander until the lurid light of another hopeless morning mocks the sight and stupefies the senses.

Away, away, out of dawn into darkness, the sound of the oboe and the kettledrum accompany this wandering soul into regions where suffering and memory are one and nothing is real but the consciousness of eternal anguish!

HOME NEWS.

—The Royal Opera and theatres at Berlin will henceforth commence their performances at 7:30 instead of 7 as hitherto.

—Clotilde Kleeberg has been invited to sing in one of the Philharmonic concerts at Berlin, and negotiations are in progress with Professor Davidoff and Haler. Joachim is already engaged.

—The Swedish Finance Minister has leased the opera for a year to Nordqvist. The terms are that he is to give a ten months' season of opera, pay no rent and receive no state subsidy. The King, however, pays him 60,000 crowns out of his privy purse. Nordqvist has also the rent of the Dramatic Theatre, say 25,000 crowns.

—The following program was recently given near Chicago by the eminent baritone, L. G. Goutschalk, vocal director of the Chicago Musical College, and Miss Birdie Blye, pianiste and violiniste:

Piano, "Ricordanza".....	Liszt
Vocal, "Star of the North".....	Meyerbeer
Violin, Concerto No. 7.....	De Beriot
"Loyal Death".....	Dr. Stainer
a, Etude.....	Neupert
a, Ballade, G minor.....	Chopin
"The Two Grenadiers".....	Schumann
a, "Du bist die Ruh".....	Schubert-Liszt
a, Valse, A flat.....	Chopin
"The Heart Bowed Down".....	Baile
"Rhapsodie Hongroise".....	Liszt
Toreador song, "Carmen".....	Bizet

—Mr. and Mrs. Sumner Salter, of Atlanta, Ga., gave two organ and vocal concerts at Burlington, Ia., and Fort Madison, Ia., August 10 and 17, with great success.

—Mr. W. J. Lavin, the tenor, will return from Europe about September 12 to sing at the Worcester Festival.

—Miss Amy Fay is at Old Cambridge, Mass., for a short vacation. She has recently been giving some of her interesting piano conversaziones at Marquette, Mich.

—During the coming season Miss Neally Stevens, the well-known pianist, will play the following new piano pieces: Quartet, by Ad. M. Foerster; Staccatelle, by C. Sternberg (dedicated to Miss Stevens); Danse Phrygienne, by Saint-Saëns; Album Blatt, by Kirchner-Foerster; rhapsody for piano, by Wilson G. Smith, and "Birds of the Forest," by Kroeger.

—Mr. H. L. Slayton, of the Slayton Lyceum Bureau, has opened an Eastern office at the Belvidere House, New York. His literary and musical agency will, however, retain its Western office in Chicago.

—Among callers at this office last week were Mr. and Mrs. Clarence Eddy, of Chicago, and Mr. Louis C. Elson, of Boston, who returned from his European trip on the City of Rome. Mr. Elson's letters to the "Tribune" have been highly appreciated by the musical community.

—Miss Emma Juch will not remain in Europe, as originally intended, on account of her intention to participate in the monster concert for the benefit of the M. M. P. U. at Jones' Wood, September 21, where Mr. Theodore Thomas will conduct an orchestra of 300 men.

—Selections from Peter Cornelius' comic opera, "The Barber of Bagdad," will be given for the first time in this country at the coming Worcester Festival this month.

—Anton Seidl will give five orchestral concerts at Steinway Hall during this season. The date of the first one is November 10, when two artists of great reputation will make their debut in this country—Mr. Rosenthal, pianist, and Master Kreissler, violinist. The former has been one of Liszt's favorite pupils, said to possess remarkable technical ability; and young Kreissler has been the recipient of the first prize of the Paris Conservatory of Music, and quite recently played with great success at the Vienna Philharmonic concert under Hans Richter.

—The specifications for the grand organ which is to be put into the Chicago Auditorium call for an organ that will cost \$50,000.

—W. Edward Heimendahl, of Baltimore; Conductor W. Elliott Haslam and Dr. Carl E. Martin, the basso, and E. M. Bowman called at this office last Monday.

—Mr. Frank Van der Stucken will give a series of four orchestral concerts at Chickering Hall the coming season.

—William Mason, John K. Paine, Arthur Whiting and W. Edward Heimendahl spent part of the month of August at the Isle of Shoals.

—Leopold Winkler, the Viennese pianist, played last Sunday evening at the Gilmore concert at Manhattan Beach.

—Chevalier de Kotski goes with the Valda troupe this season. If Bundelcund, the veteran virtuoso, was alive he certainly could get an engagement in this country.

—Dr. Louis Maas, the well-known composer-pianist, has just returned to Boston after a long trip in the West. He visited San Francisco, Denver and Salt Lake City, the Yosemite Valley, Los Angeles, El Paso and came back by New Orleans, Atlanta, Richmond and Washington. Dr. Maas played to large audiences in San Francisco and Los Angeles, and was everywhere warmly received.

—Mr. Albert Benter, assisted by his daughter, Miss Aleda L. Benter, gave a concert at Bloomington, Ill., August 30. Among other things Mr. Benter played Otto Diemel's difficult second organ sonata.

—Mr. Frank J. Mulligan, organist at the Church of the Sacred Heart, Brooklyn, has returned from his vacation and renewed his position with his very efficient choir.

—The Lyra Singing Society, of Greenville, N. J., one of the largest German societies in the place, has split, and one side began a suit against the other last Thursday to recover some of the property of the club alleged to have been wrongfully removed from the club room. The society was organized a year ago, and until the recent annual election for officers the members got along well together. There were two tickets for officers this year, and each had a host of friends. In the three weeks between the time the nominations were made and the election the candidates and their friends got to quarreling, and when the election was held feeling ran high. Nicholas Arnold was the proprietor of the building which was occupied as the club room. He was also a member of the club and the leader of one faction. His faction was beaten. The winner was angry at him for the part he had taken, and decided to move the club room to some other building. When the moving began Arnold secured an attachment on the club's property. The winning faction got a writ of replevin and moved the stuff in spite of the attachment. The goods moved are valued at \$1,000. Arnold says he has proof that several names which were signed to the writ of replevin were forged and backed up by the defeated faction. He is trying to get back the club's goods.—The "Sun."

The Prix de Rome at the Paris Conservatory of Music.

"THIS brings me," writes Massenet, the French composer, in a letter to the Boston "Transcript," "to the competitive examinations. The pupil has now completed his musical education; he is thoroughly acquainted with all the technical part of his art. He next comes forward to compete for the Prix de Rome. He first undergoes a preliminary examination, consisting of the composition of a vocal fugue in four parts and of an orchestra chorus, which has to be written in six days. The competitors are shut up in separate rooms during this period, and those that come out victorious are admitted to the competition for the coveted Roman prize. There are never more than five or six of these lucky ones.

"Each competitor for the Prix de Rome is given a room where there is a piano and table, but the rest of the furniture, bed, chairs, &c., he must furnish himself. The same is true of his food. Brébant generally does the cooking for these imprisoned budding composers. For twenty-five days each competitor is wholly separated from the outside world. Only once during the twenty-four hours is he permitted to take an airing in the garden, and even then he is watched by an employé of the school. He may not have a book, a treatise, a musical method of any description. If he writes his letters are read by a functionary before they are posted, and the same individual opens every envelope addressed to the competitor. In short he is a prisoner, who, if any of these rigorous rules are violated, is excluded from the examinations.

"The competitors are given a cantata in which there are three characters, and are required to put it to music and to write the orchestral score. At the expiration of twenty-five days they leave their seclusion and set to work to find singers who will execute their compositions in the presence of the jury. It is generally the artists of the Opéra and Opéra Comique who offer their services, gratuitously of course, on these occasions. Finally each competitor has his cantata ready for execution. It is given twice, the first time at the conservatory in presence of the musical section of the Academy of Fine Arts, composed of Charles Gounod, Ambroise Thomas, Léo Delibes, Ernest Reyer, Saint-Saëns and the present writer. To these are added three judges chosen by the Academy of Fine Arts. After the audition the jury makes a report to the Academy of Fine Arts, and finally a second audition is given before all the sections of this academy assembled in the institute. Then the Prix de Rome is awarded.

"The successful candidate spends five years at the Villa Medici, the French school at Rome, at the expense of the state; or he may visit the chief musical capitals of Europe, or, after remaining a certain length of time at the Italian capital, he may return to Paris, where he draws from the public treasury a certain sum. Wherever he may be during these five years, the state looks out for his material wants. In return he is required to produce every year a certain amount of work, as fixed by the rules. At the end of these five years he has the right to have played at the Opéra Comique a one act piece, and, if necessary, he may call upon the director of the Comique to furnish a poem for his music.

"Thus it is that the conservatory trains our composers. I do not think that another institution of this kind exists outside of France. There are, of course, other conservatories besides ours, but they do not seem to produce such complete and brilliant results as the Paris one."

In a Hurry.

LAST Sunday's "Times" announced that Anton Seidl might be a possible candidate for leader of the Philharmonic Society at the election next season. As we announced Theodore Thomas' election in THE MUSICAL COURIER in the issue of May 23, it looks as if the "Times" was in an awful hurry to have another election. May is a long way off and the six concerts of the society must be given first before another election takes place.

Toronto Conservatory of Music.

THE academical year of the Toronto Conservatory of Music will open on Wednesday, September 5 next, and the directors of that institution have provided generously for the necessities of pupils, of whom 1,000 are expected to be in attendance in the course of the season.

The array of teachers, including those for the piano, voice, organ, violin, orchestral and band instruments, public school music, church music and oratorio, harmony, elocution and dramatic action, comprises a faculty of exceptional strength and rivaling those of the most famous schools of music in America.

Mr. Edward Fisher, the musical director, has been in England during the summer holidays on important matters in connection with the conservatory, and among others being the engagement of a noted violoncello virtuoso.

Those who are interested in matters of musical education in Canada have long desired a place where the benefits peculiar to conservatory methods could be obtained upon principles similar to those employed abroad.

The Toronto Conservatory of Music has been found upon investigation to possess every advantage claimed for it. It is reliable and well managed, and now leads the van of musical

education in Canada. Those of our readers desiring fuller information regarding the institution should send for a copy of its calendar, addressing Mr. Edward Fisher, Director Conservatory of Music, corner Yonge-st. and Wilton-ave., Toronto.—Toronto "Evening Telegram."

Latest from London "Figaro."

An ardent Wagner lover of my acquaintance swears that at a recent performance of "Parsifal" at Bayreuth he heard one French gentleman explaining to another: "'Parsifal,' of course, is mentioned in 'Lohengrin,' for 'Lohengrin,' as I have no doubt you are aware, was the child of 'Parsifal' and 'Kundry.'"

The same Frenchman (according to my informant) disclosed to his friend the fact that "Kundry" in the first act of "Parsifal" is a negress, but that she is subsequently washed white by baptism. This anecdote should not be lost on Messrs. Pears.

Mr. J. H. Mapleson is at Aix-les-Bains, where he is revising the final proofs of the recollections of his musical life, which Mr. Sutherland Edwards has ably edited for him. The book will be published about the 20th prox. by Messrs. Remington, and the price paid for the foreign rights is £1,000,000, although it is only just to add that this includes the copyrights for Turkestan, the South Pole and the Congo.

Some persons may have read in one or other of the evening papers paragraphs to the effect that "Mr. Ebenezer Prout, after his arduous labors at the Händel Festival, is touring in Norway." These touching references, so often repeated, no doubt have a basis of truth. But Mr. Prout has now returned from Norway, and unless the interlocutor desires to hear a psalm I should not advise him to question one of the greatest Händelian scholars now living as to those newspaper paragraphs. The very name of his alleged labors at the Händel Festival now converts even so placid and equable a Dr. Jekyll into a sort of musical Mr. Hyde.

Dr. R. M. Miller, speaking of cases that had come under his observation in which death had been devoid of pain, remarks that he had never seen a musical critic die. "They seem," said he, "to be somewhat like the mule, which nobody has ever seen die a natural death."

I am very sorry to hear that Dr. Charles Mackay, who has written many pretty songs and has done good work as a philologist and journalist, is broken in health and reduced in circumstances. There must be some of my readers who will be glad to send, for the benefit of the author of "Cheer, Boys, Cheer," a contribution to Dr. L. C. Alexander, Holly Lodge, Upper Parkfields, Putney, the honorary secretary of the "Charles Mackay Fund."

NOTES.—The Carl Rosa Company opened their season this week in Dublin....The jubilee of the Promenade Concerts (which were first started in 1838) will take place on December 12 next....The copyright of "Elijah" expires next Sunday, so far as the original work is concerned; but for the oratorio as at present performed the rights exist till next July....Mrs. Nordica will leave England next month for a brief visit to America....Mrs. Patti is expected in England next Thursday....Dr. Mackenzie has, it is understood, completed "The Cottar's Saturday Night," which ought to have been produced at Birmingham, and the vocal score is in the printer's hands....The first nineteen operatic performances by Mrs. Patti at Rio averaged, it is said, £3,400 a night in gold, so, at any rate, says her American agent....It is reported that Mr. Augustus Harris intends to organize a series of concerts under Mr. Lamoureux. *Ne sutor ultra crepidam.*

WHAT ERRANI HAS SEEN AND HEARD.—The correspondent of the "Herald" telegraphs: "Mr. Achille Errani, of New York, is on his way home from Bologna and Brescia, where he has been drinking in the newest things in Italian opera. Mr. Errani tells me that he left poor Gerster at her country house near Bologna in far from satisfactory health. At Brescia he heard the new opera 'Azrael,' by Baron Franchetti, a relation of the Rothschilds. From his description the work must be a musical curiosity. The opening act takes place in hell, while the later acts transport the characters to earth and heaven."

GERTRUDE FRANKLIN IN LONDON.—In writing of Mrs. Almeria Valleria's recent musicale in London, a correspondent speaks of Miss Gertrude Franklin's singing upon that occasion in the following flattering words: "Miss Franklin selected Cowen's 'The Young and the Old Marie.' Her voice is of most pleasing quality, sweet and pure in tone, and she knows how to use it. Her phrasing is sympathetic and expressive, and all who heard her were delighted. Mr. Luigi Arditi rushed to congratulate her, and others followed her example. An agreeable presence and manners can but add to the success of Miss Franklin in this country, and I hope she will come back to us next year and be heard in public."

FOREIGN NOTES.

....Clara Louise Kellogg is in Paris.

....Mrs. Ole Bull and her daughter are in Norway.

....Marianne Brandt and Mierzwinski will both appear at Kroll's Theatre, Berlin.

....Mrs. Nordica has resolved to settle down in London and devote herself to concerts and oratorios.

....Zumpe, the composer of "Farinelli," is negotiating for the production of his new opera "Karin" in Berlin.

....Richard Schmidt, the prominent teacher of the piano at Berlin, has received the title of "Royal Professor."

....Wilhelm Freudenberg has completed a romantic comic opera, "Saint Catharine's Day," which will be produced at Augsburg.

....Eugene d'Albert is at work on an opera of a very romantic character. He will concertize during the winter in Austria, Russia and Berlin.

....Mr. Hamish MacCunn's new cantata, "The Lady of the Lake," will be produced at the autumn series of the Crystal Palace concerts.

....The violinist Waldemar Meyer has declined to become professor at the Imperial Conservatory at Tokio, Japan, as he prefers to remain in England.

....Mrs. Bizet, widow of the composer of "Carmen," was among the subscribers for a wreath of laurel and oak leaves in solid gold which was presented to Mrs. Minnie Hauk at the recent tenth anniversary.

....Edmund Rochlich's symphonic poem, "Wernyhoras Schwanengesang," was produced at Zwickau with brilliant success. It is a profound, brilliant and original work, and was listened to with breathless attention.

....Sir George Grove, author of the "Dictionary of Music and Musicians," and formerly editor of "Macmillan's Magazine," is sixty-eight years old and has white hair and whiskers, small features and a benign expression of countenance.

....Robert Philipp, the operetta tenor, has dissolved his engagement with the theatre at Frankfurt-on-the-Main and signed with the Imperial Theatre of St. Petersburg. He receives 10,000 rubles salary, a benefit guaranteed at 1,500 rubles and 700 rubles traveling expenses.

....The musical commission of the Industrial Exposition of Paris in 1889 will open a grand international musical competition, and give the following prizes: First, 5,000 frs. and a gold medal; second, 3,000 frs. and a gold medal; third, 2,000 frs., and fourth, 1,000 frs., with gold medals.

....Rosa Sucher as "Isolde" and Niemann as "Tristan" will appear this week in Berlin in "Tristan und Isolde." Salomon has begun the rehearsals of "Lohengrin," and the preparations for the production of the "Götterdämmerung" are going on, but the last named will not be ready till October.

....The Court Theatre, of Coburg-Gotha, gave, between August 28, 1887, and May 28, 1888, sixty representations of twenty-nine operas and two operetta performances. The novelties were "The Barber of Bagdad," by Cornelius, a comic operetta, and "The Camisards," by A. Langert, a grand opera, in four acts.

....The following notice has been published in the Paris papers: "Mr. Bertrand will produce at matinée performances at the Eden Theatre during the winter 'Le Désert' of F. David, with scenery and costumes. The Jardin d'Acclimation will contribute some loans. Mr. Colonne will have charge of the music."

....The London Symphony concerts will, it is understood, next season be carried on solely at Mr. Henschel's risk. The season will begin on November 20, and, barring a break between December 11 and January 15, will be continued on Tuesday evenings weekly till February 19. Wednesday afternoon concerts will also be given.

....In London lately Mr. H. J. Leslie was sued by a member of the Russian Opera Company for the sum of 1 guinea—not, of course, in person, the plaintiff being unavoidably absent in Liverpool. The sum claimed was for the plaintiff's expenses in coming up to London to have his voice tried. Judgment was given for defendant.

....Lucca intends next year to leave the stage and to establish a small opera house in connection with an opera school. Her coming season will be one of farewell in Germany. After her tour in America she will take up her abode in Gmunden, where her opera house will be open for public performances of stars as well as for the practice of her pupils.

...."Mazeppa," a new opera by Tchaikowski, was lately produced in Manchester. It scored an assured success and was remarkable for some very original effects in weird, waiting cadences. The story and music are strongly dramatic, and a marked Russian flavor in both made an effect both novel and interesting.

....Mr. Henri Maréchal, composer of "Les Amoureux de Catherine," has completed the incidental music which he has been writing for the adaptation of Dostoevsky's "Crime et Châtiment," which is to be produced at the Odéon.

....Mrs. Blanche Cole, the distinguished prima donna, died in London on Thursday last.

....The managers of the Paris Opéra are in treaty with Mr. Prévost, the tenor who made such a stir when he first appeared on the stage at the Chateau d'Eau some years ago, and was killed here by Campanini and Theiss' beer.

....Miss Edith Ploux, soprano, is about to try matrimony. She is engaged to a wealthy merchant and will leave the stage when she marries.

....Another lady composer, Miss Elsi: Philips, has composed an operetta, "The Bewitched Curate," to be appropriately produced at Canterbury.

....The Sonderhausen Conservatory had for the year 1887-8 105 pupils, and gave seventy-two musical performances. The pupils—Luise Ressler (Braunschweig), as "Agathe;" Helene Ehrhardt (Langendreer), as "Aennchen," and Albert M. Heihäusen (Rudolstadt), "Max"—gave a most successful performance of "Der Freischütz." W. J. von Wasielewsky, Arno Hilf and König and Wick have been re-engaged.

Seidl Programs at Brighton Beach.

TUESDAY EVENING.

Overture, "Alfonso and Estrella".....Schubert
Ballet music, "Feramors".....Rubinstein
"Danse Macabre".....Saint-Saëns
Scherzo.....Cohen
Scènes Poétiques.....Godard
Rhapsodie No. 2.....Liszt
a. Royal Tambour et Vivandière.....Rubinstein
b. Toreador and Andalus.....Rubinstein
Waldweben (Bird Scene), from "Siegfried".....Wagner
"Coronation March".....Swendsen

WEDNESDAY EVENING.

"Marche d'Inauguration".....Bockelmann
Prelude, "Meistersinger".....Wagner
"Siegfried Idyll".....Wagner
"Leonore" overture.....Beethoven
"Funeral March," from "The Dusk of the Gods".....Wagner
"Wotan's Farewell and Fire Charm," from "Walküre".....Wagner
Overture, "Tannhäuser".....Wagner

THURSDAY EVENING.

American Composers' Night.
Wedding March.....Dossert
Romance, for horn and orchestra.....Mueller
"Yearning".....Bockelmann
"Visions," waltz.....Gori
"Zephyrs," for harp, violin and orchestra.....Cheshire
"Court Minuet".....Pratt
"Florence," gavotte.....Thallon
Fragment of ballet music, "The Temptation".....Shelley
Scherzino for string orchestra.....Prochazka
Prelude, Romance and Rural Dance.....Venth

FRIDAY EVENING.

Overture, "Euryanthe".....Weber
Ballet music, "King Henry VIII.".....Saint-Saëns
"Scènes Pittoresques".....Massenet
"Les Préludes".....Liszt
Symphony Pastorale.....Beethoven
Rhapsody Espana.....Chabrier

Although it was officially announced that last week would be the end of the season, the management, in view of the warm weather and the large attendance, wisely concluded to give a short supplementary season until next Sunday evening, with the exception of Tuesday and Wednesday.

The American composers' night was hardly a representative night, as all the names, with the exception of Shelley, are not familiar ones on our programs. Nevertheless, there was some creditable music heard. The two marches of Bockelmann and Dossert were enjoyable if not particularly striking.

The romance for horn and orchestra, by Mueller, albeit well played, was lacking in variety and was not very effective. The selections by Gori and Cheshire were two sugar coated morsels of the "Toulon" specimen of music making.

Robert Thallon's gavotte was about as pleasing and piquant a bit of writing as could be heard anywhere. Unpretentious, it nevertheless instantly attracts attention by the freshness and cleverness with which the worn out gavotte form is treated.

Mr. Pratt's "Court Minuet" is a trifle stiff, stately and also a little tiresome.

Harry Rowe Shelley was heard to advantage in his fragment of ballet music, "The Temptation," which is rhythmically bright, and it is full of color and grace.

Mr. Shelley is by all odds one of the strongest of our young American school of composers, which is as yet in short clothes.

Carl Venth, of whom mention has been made before in THE MUSICAL COURIER, is a talented composer, and the three selections, which he very ably conducted himself, revealed him as having a thorough and comprehensive knowledge of orchestration, something definite to say and saying it well. The prelude was a particularly striking piece of work.

Mr. Prochazka's too short but effective scherzino, while being slightly reminiscent, was clever and catching and should be heard again.

Mr. Anton Seidl, who, by the way, announces his intention of becoming an American citizen, deserves infinite credit for his efforts to give American composers a chance to be heard.

SCHUBERT'S BODY TO BE EXHUMED.—The body of Schubert will be exhumed on September 14 and transferred to a final resting place near that of Beethoven. Ceremonies similar to those attending the removal of the body of Beethoven will be observed.

A Pupil of Bowman.

MR. F. J. BENEDICT, accompanied by his little family, departed from the city last week to spend two or more years in travel and in the enjoyment of the musical advantages afforded by the Old World. Mr. Benedict's career thus far has been in some respects quite noteworthy. Four or five years ago he came to St. Louis from Lincoln, Neb., to consult with E. M. Bowman, then a resident here, but now of New York, in regard to the advisability of preparing himself for a musical career. He was then about nineteen years of age, and, with the exception of a few lessons on the reed organ, was entirely self-taught, and as a matter of course had an abundance of bad habits. During a few preliminary lessons Mr. Bowman sized the young man up, advised him to study music and consented to undertake his instruction. When it is considered that the success of a pianist generally depends on the training which the hands and nervous system receive between the ages of eight and twenty, it will be seen what a risk was assumed by Mr. Bowman in advising a young man of nineteen years to begin a musical education.

However, under Mr. Bowman's careful and experienced training Mr. Benedict made such rapid progress that after four years of study he passed a brilliant examination both as organist and pianist with the accompanying theoretical branches, harmony, counterpoint, musical form and history, before that highest and most impartial tribunal, the American College of Musicians, then sitting at Indianapolis, receiving a diploma in each department. Mr. Benedict was one of the two candidates (Miss Avis Blewett, of this city, being the other) who were pronounced by the examiners, Dr. Wm. Mason, Dr. Louis Maas and Wm. H. Sherwood, to possess the best touch and to have the best general preparation among all who had presented themselves for examination that year. By Mr. Bowman's advice Mr. Benedict now goes to Berlin bearing numerous letters from his teacher, and he expects to study the piano with the famous Oscar Raif, the organ with the world-renowned August Haupt and advanced musical theory with other equally celebrated masters. Later he intends sojourning in Paris to study with Guilmant and others, and still later expects to spend some time in London. Mr. Benedict has served for the last two years or more St. George's and Union Methodist Episcopal churches in this city as organist and choir director, giving very general satisfaction in both particulars. He has taught a large class of pupils in the city, and besides gaining a large circle of friends, whose good wishes will follow him in his trip abroad, he has fully justified the judgment which his instructor evinced in advising him to enter on a musical career. Mr. and Mrs. Benedict sail from New York for Rotterdam on the steamship Leerdam next Saturday.—St. Louis "Republican."

Philharmonic Concerts, Berlin.

FOR the grand Philharmonic concerts at Berlin, under Bülow's direction, the following symphonies will be given: Beethoven, No. 4, B major; No. 6, F major (Pastorale), and No. 8, F major. Haydn, symphony, D major, Mozart, symphony, G minor; Schubert, grand C major symphony. These will be on the first program. Of newer symphonic works there will be given: Brahms' Fourth Symphony, in E minor; Raff's Forest Symphony, Dvorak's newest symphony in F major (No. 3) for the first time; Dresecke's "Sinfonia Magica," first time; Saint-Saëns' last symphony, in C minor (No. 3), with organ, first time.

More About Sullivan's Unknown.

RUDOLPH ARONSON, said last Thursday: "We know no more about the scene of the opera than we have made public, and still believe that it is in Sweden. We certainly ought to know more than reporters or correspondents can gather, and we have no new information. Sketches of Swedish costumes were sent for my guidance. We have received some few musical numbers, but the words do not give any clue to the locality. There are two or three choruses, a duet from the first act and a part of the finale of that act. The music is extremely taking and clever, and, I think, of a higher order than Sullivan has hitherto put in his operas. The duet is especially beautiful, and is sure to be caught up everywhere. I don't believe we shall know anything more authentically about the opera until Mr. Barker, the Savoy stage manager, arrives. He was to start last Saturday, but all was not ready, and now he is to sail the end of this week. One thing in my opinion is certain, and that is the title is not the 'Tower of London.' That has been whispered about for nearly a year. The true title will not be sent over here till three or four days before the opening, and then it will be sent by cipher especially arranged for the purpose."

What Does it Mean?

WHAT do all the vague rumors in musical circles about the coming season at the Metropolitan Opera House mean?

Some reports say that Malten is coming after all for a short season, also Niemann.

Again we hear that only Wagner's earlier works will be heard, and that the Trilogy is to be shelved.

Can this be possible?

BELLE COLE IN LONDON.—Mrs. Belle Cole, the American artist, has made a marked success at the popular concerts in Covent Garden, and has been offered an engagement for every vacant night during the season.

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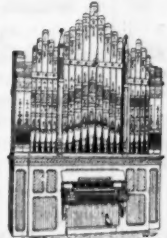
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The Mikado of Japan has almost finished his new palace, which has taken six years for its construction. There are 400 rooms in the building, and the dining hall will seat 127 guests. The furniture of the state apartment came from Germany. Not the least interesting object in the palace is an American piano.

THIS item is from the Chicago "Tribune," and we are enabled to state that the American piano referred to was built right here for the Mikado by Messrs. Steinway & Sons.

J. L. STONE, of Raleigh, N. C., the largest piano and organ dealer, is dead. He called at this office some months ago and was then apparently in the best of health.

A SPECIAL to the Boston "Post," from Lynn, last Wednesday evening, stated that at 10:15 Mr. Oliver Ditson was resting comfortably at the Lincoln House, Swampscott. Mr. Ditson is a very sick man.

WE acknowledge with pleasure the receipt of a handsome photograph of Colonel Moore, of the Everett Piano Company, of Boston. The colonel is a gentleman of rare accomplishments in various spheres, a man of the world and a philosopher. To his intellect and energy must be attributed the most rapid success that has of late obtained in the line of piano manufacture, and although the institution which has been created and developed by him is a most extensive one to-day, it has by no means reached the pinnacle of its greatness; neither has he.

STEINWAY FOR MAYOR.

To the Editor of the Herald:

In the event of the nomination of Mayor Hewitt for Governor the Democrats could scarcely find a better find a more popular and available candidate for Mayor than William Steinway. His popularity with our German citizens is very great. His Democracy and integrity are alike universally recognized.

NEW YORK, August 30, 1888.

HORATIO C. KING.

THE above appeared in the "Herald" of Saturday. It is an old suggestion, made several times and editorially by the "Sun" on June 4, and reproduced in this paper on June 6.

THE RETALIATION BILL.

ON the strength of the President's suggestion a bill was reported to the House of Representatives by the Committee on Foreign Affairs last Thursday which provides that the President shall have power to "suspend, in whole or in part, the transportation across the territory of the United States, in bond and without the payment of duty, of goods, wares and merchandise imported or exported from any foreign country from or to the British Dominions in North America."

The papers are full of discussion of the matter, and our readers are in consequence conversant with what it signifies. It may pass the House and it may never pass the Senate, and yet certain Republican papers suggest, for peculiar reasons, that the Senate should pass it. We are not bent upon discussing this matter in a general way at all, but simply to state that should it become a law it would effect very seriously the importation of German pianos into Canada. Many German pianos are imported into Canada in bond via the railroad lines that pass through certain sections of the United States. Some of these instruments go as far as British Columbia, and we have before us the advertisement of C. A. Lombard & Co., Victoria, British Columbia, which speaks of the Rönisch pianos, made in Dresden. Other German piano manufacturers sell their instruments in Canada, and the passage of this law would be a serious blow to them. If the United States duty would have to be paid on top of the Canadian duty the invoice price of every piano would be increased 25 per cent., and we know what that means.

THE EMPTY PLATE.

SINCE the introduction of the full iron plate in pianos in this country, especially when we take into consideration how long the full iron plate has now been in use, very few persons at all interested in music, and especially in pianos, have been ignorant of this fundamental principle in the construction of the instrument. There have been highly interesting discussions, which have continued to the present day, of this feature in piano construction, yet the fact of the existence of the full iron plate is, of course, unquestioned. There it is. And yet we pick up a paper published in the interest of the music trade of the United States, as its editor says, and see an article about a new grand piano—and a very fine piano it is, too—in which description he most solemnly and earnestly says that, in addition to other fine qualities, this new grand piano has "a full plate." Of course we may all along been mistaken in our estimate of the intelligence the editors of these so-called music trade papers possess in their innermost minds. Some of them, to whom we may have attributed the darkest ignorance on the subject of pianos and piano construction, may really be the owners of the most valuable information upon the subject—information due to great researches made by them. They may have discussed this question of piano construction during all those days and hours when they were not occupied in collecting their bills for the new quarter of advertising before the old quarter of advertising had expired. During these days and hours—lonely, to be sure—they may have devoted their time to a thorough study of the piano, its mechanism and construction. No wonder that to them, then, a piano recently completed, and especially a new grand piano, has "a full plate." A full plate has been for many years a rare thing with them. Had a piano manufacturer produced a new grand piano with an empty plate this would have been so ordinary a phenomenon to our friends, the editors of music

trade papers who are so devotedly attached to the study of the instruments they describe, that they would have made no comment upon it. The gentleman, however, who made this new grand piano referred to never believed in the theory of the empty plate. The full iron plate is found in all his pianos, and they are among the most successful instruments that have in recent years been put upon the market. For a first attempt at grand piano construction we unhesitatingly admit that his new grand piano is a remarkable success and shows that he is a piano builder of unusual ability. Of course the editors of these music trade papers, our friends referred to, while they admit that this new grand piano possesses all the merits we claim for it, cannot recover from their surprise at finding a full plate, and in fact do not hesitate to tell the music trade when they do find a full plate. They don't go into any special details in describing or even attempts at describing all about the full plate. Oh, no! neither its size, nor its weight, nor its contents, nor its strength, and especially not its power of resistance—none of these elements of a full plate are even hinted at by our friends the editors of the music trade papers, who have been engaged in years past in investigations of the empty plate. They simply stated, and, to prove their tremendous astonishment, they reiterate the statement, that finally, after years of study and sleepless nights, they have at last found a full plate.

But to be serious, is it not ridiculous to find it printed in a music trade paper published in the city of New York A. D. 1888, in a description of a new grand piano of such merits that it is sure to make an impression, a statement to the effect that this instrument has a "full plate?" There can be no value attached to anything that is printed under the auspices of a man or men who make the very productions of the trade which they claim is represented by their papers ridiculous and absurd in the eyes of nearly everyone who happens to read them. We have already met dozens of people, and especially competitors, who had their hearty laugh, not only over the description referred to, but also over the weekly ebullitions of rot and ignorance printed in these sheets. Will the day not come when piano and organ manufacturers who value their instruments, who endeavor to improve and increase their commercial value, can see the absolute absurdity of the present process of music trade journalism? Isn't it childlike and in some respects pitiful to receive the editor of one of these music trade papers in your factory and walk through it and talk seriously about piano construction and organ construction, and feel conscious all the time that you are talking to an individual who doesn't know the difference between tune and tone; who can't tell you the name of the wood your sounding-board is made of; who can't tell what the principle of the reed organ is; who can't tell you whether a piano has 6 octaves or 7? Isn't it childlike to talk to such an ignoramus in seriousness and expect him to tell you or write for your patrons a single intelligible phrase or sentence on the great subject of tone and its application to the manufacture of musical instruments? Isn't it childlike to expect to do a large business with important dealers when you can't expect these dealers to believe a single line, much less article, describing an instrument you make, when the article is printed in one of these papers? It is very well known now all over this big land that the dealers of capital and intelligence are aware of the fact that the editors of these trade papers referred to are in the darkest kind of ignorance on the subject and can therefore not write any intelligent article about pianos or organs or any other musical instruments. As far as THE MUSICAL COURIER is concerned we always have and still do believe in the full plate, and in consequence will not publish seriously a statement to the effect that any piano now built is built without a full plate. It makes no difference whether this plate covers the pin block or not. There is no necessity for one intelligent man in the piano trade to tell another intelligent man in the piano trade that the pianos that are made here have a full plate. You might as well attempt to reason with them that the new piano had a keyboard or strings or hammers that strike the strings and produce vibration. But hold up! we are giving these editors a rudimentary lesson in piano construction, and we don't propose to do that to-day.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

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MANUFACTURERS OF FINE GRADE

Upright Pianos

WAREHOUSES:

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FACTORY: 729 AND 731 FIRST AVE.

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Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

DECKER & SON,
Grand, Square and Upright Pianofortes,

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.

"LEAD THEM ALL."

THE PUBLIC

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

RELIABLE CARPENTER ORGANS.

BRATTLEBORO, VT., U. S. A.

SEND FOR NEW CATALOGUE.

E. P. CARPENTER COMPANY.

**J. & C. FISCHER PIANOS.**

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREHOUSES:

415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



73,000

NOW IN USE.

IS IT WRONG?

IS it wrong for a newspaper to pursue a fraudulent practice and expose it to its readers, such fraudulent practice as the sale of pianos and organs under false pretenses—the sale of stencil grand pianos or organs? Is it wrong?

II. Is it wrong for a newspaper to state that the Ludden & Bates Southern Music House are publishing a falsehood when they assert that they can sell a "strictly first-class" piano for \$325 at \$2 a week? Think of the many Southern firms who sell really first-class pianos for \$500, \$600, \$700, \$800 and upward! How can they do business when such a false advertisement as that of Ludden & Bates is spread broadcast? Is it wrong for this paper to expose the unworthy trick?

III. Is it wrong for a newspaper like this to state for the public good that a large and important firm is in danger of being paralyzed on account of its manager? Is it wrong to publish what has long since been public property, and thus help to avert a possible danger? Is it wrong to expose monumental mismanagement, the result of which is the reduction of production within five years of from 3,800 pianos a year to about one-third of that number a year? Is it wrong to expose such mismanagement, the result of which throws hundreds of workmen uselessly out of work? Is it wrong to expose mismanagement that permits workmen to go about with eight weeks' pay due them and that permits \$40,000 on the fire insurance of the factory to lapse? Is it wrong? Is it wrong to expose mismanagement that engages the services of a notorious bully and kleptomaniac to go about the land with swagger and falsehood, a representative of the disgrace of the trade? Is it wrong?

IV. Is it wrong for a trade paper like this to deny an announcement of the Guild Piano Company, of Boston, when that concern states that it is producing 12 to 15 pianos a week? Within a year after we denounced this falsehood comes the statement that the business is for sale. Was it wrong, then, to deny the 12 to 15 piano story?

V. Is it wrong for this paper to expose every step taken by such an individual as Swick, of Paterson? Here is a fellow who is flooding the country with circulars in which the prices of pianos are boldly printed at the lowest figures—figures the dissemination of which act as a direct damage to the whole trade, for the readers of the prices have no idea of the low grade pianos made by Swick. Is it wrong to expose this outrage upon the decent trade? Is it wrong?

VI. Is it wrong for a paper like this to say that no man should attempt to sell his pianos on the strength of another firm's reputation, because he happened at one time to have been an employé of that firm? Because at one time he worked for a firm he now claims that their product was the result of his brains, and on the strength of such a foolish statement he attempts to do business. Is it wrong to denounce such a system? Is it wrong?

VII. Is it wrong for a paper like this to say that if Horrors Waters & Co. sell 100 pianos a month and make 40 to 50, some of those sold must be stencil pianos? Only last Sunday the advertisements by this firm in the dailies state that they will sell 100 "Waters" pianos this month. They cannot make one-half that number; consequently they sell stencil pianos. The whole history of several members of this house justifies anyone in suspecting a stencil racket. Old Horace has been a stenciler all his life, from the time he met Deacon Gilbert in Boston until he passed his affairs into the hands of stenciler T. Leeds Waters—T. Leeds, a big fraud. Is it wrong to expose this state of affairs in this paper? Is it wrong?

VIII. Is it wrong for a paper like this boldly to step forward and deny the statement of Hardman, Peck & Co. when they say that they will sell (having made all arrangements) 3,500 pianos in 1888? Is it wrong to deny this, especially when it is generally known that the factory of the firm cannot make any number approximate to 3,500, and when it is also known that there is no such demand for Hardman pianos? Is it wrong? What can dealers do who sell no Hardman pianos in the face of such a statement shown by the agents of Hardman, Peck & Co.? The dealer is helpless. No, he is not. He simply shows THE MUSICAL COURIER and the truth comes to light, and the purchaser is made to understand how the statement was concocted. This is only one reason why the dealers use this paper. It prints the truth—for or against. Is it wrong to print it? Is it wrong when Hardman, Peck & Co. send a grand piano to the new concert hall at Brighton Beach, a grand piano upon which they expect

artists to play, and it proves so poor an instrument that the New York "Tribune" says of it:

A musical delight of a high order was afforded by the one new composition on the program of the same concert. This was a piano concerto, composed and played by Mr. R. Burmeister, of Baltimore. Mr. Burmeister is a musician of refined tastes and lofty ideals. He is also a pianist of rare powers. His concerto was an agreeable surprise, and we would be glad to hear it again, under more favorable circumstances, in one of our concert rooms next season.

It is a thoroughly noble and consistently beautiful work in thought and manner, meeting in a considerable degree the highest definition of a concerto. It shows off the instrument and the player to advantage, and yet keeps ever present the idea that the music is beautiful for its own sake. It was splendidly played and well accompanied.

The "Tribune," one of the fairest of dailies, says that the work performed "should be heard under more favorable circumstances." We ask, when Hardman, Peck & Co. send such a grand piano, is it wrong for us to say so, too? Is it wrong for us, after we have been investigating and playing upon and listening in private and in public to all kinds of grand pianos for a score of years, and after having made a special study of it, knowing whereof we speak, is it wrong for us to speak the truth and say that the Hardman grand used there is musically worthless? Is it wrong? Can we state that it is a good piano when it is positively bad? Can we remain silent when it is bad? Is it wrong to state that it is bad? Is it not the fault of the firm that made it? Did they not know that there are some musical judges engaged in the line of music trade journalism? Did they think that everybody in the line of music trade journalism was a fraud, a failure or a fool? If they thought all this it was their mistake. Was it wrong for us to print our true opinion? Is it wrong?

IX. Is it wrong when an inquiry comes to this office that a paper like this replies to it truthfully? Is it wrong, when we are asked whether the Stuyvesant piano is made by Wheelock & Co., that we reply to the effect that the parties engaged in the manufacture of the Wheelock piano are also interested in the Stuyvesant piano? What other reply is possible unless it be a false one? Can we suppress such inquiries? May they not emanate from the very concerns themselves? Is it wrong to reply with the truth? Is it wrong?

X. Is it wrong for a paper like this to state that it is a blunder and worse than a blunder for a concern such as the Henry F. Miller & Sons Piano Company, of Boston, to claim that the actions in their pianos are made by them? For years past the honorable piano firms of Boston have been complaining that the retail customers who visit the piano warerooms have been told by the Millers that their concern was the only one in Boston that make their actions and that customers could convince themselves of this by simply asking in all other warerooms, "Whose actions are in these pianos?" whatever pianos they may be—a neat, hypocritical device. The honorable firms being asked such a question would naturally inquire into it, and with the above result. Of course it is not the province of this paper to advise or suggest to the Millers how to conduct their business. There was a man named Schultz, who was in San Francisco in the days of the Argonauts, and who many years afterward, on his return to the East, used to tell people how, when sheriff of San Francisco, he bodily lifted a half dozen refractory miners out of the office. He told this story so often that finally he believed it himself that he had been sheriff of San Francisco. So it is with the Millers. Some years ago they told one of the editors of this paper that they made their actions. They may believe it themselves, but that does not alter the case. The Boston piano trade had to be defended in some shape, and the medium was THE MUSICAL COURIER. Was it wrong, then, for this paper to open the Miller carbuncle and expose such a rotten state of affairs? Was it wrong?

XI. Is it wrong for this paper to state that all the concerns in Washington (N. G.) who claim to be piano manufacturers are frauds? There are no pianos built in Washington (N. G.). Is it wrong to print the truth?

XII. Is it wrong for this paper to say that it has no faith in George W. Carter, George M. Guild, Daniel F. Beatty, et al.? Is it wrong?

Stencil Inquiry.

WE have received the following from Nebraska:

Editors Musical Courier:

GENTLEMEN—Will you kindly advise me as to the origin of the "Morris" piano (Daniel Morris). Is there a manufacturing concern by this name, and if so, may I ask about where it ranks with the better known houses? I have not seen any of the instruments, have simply heard of them, and desire the above information if you feel disposed to give it.

Very truly yours, J. C. MILLER, Box 87, Lincoln, Neb., August 17, 1888.

Daniel Morris manufactures pianos in Boston. If the name of Daniel Morris is on the piano it is legitimate. The "Morris" piano we know nothing of unless marked as aforesaid. We could tell all about it if we could see the instrument.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
148 STATE ST.,
CHICAGO, September 1, 1888.

THE sixteenth annual exhibition of the Interstate Industrial Exposition of Chicago begins here next Wednesday, and will run until October 20.

Business here has been excellent, and the out of town dealers have been in the city by the score and have ordered goods freely. There does not seem to be any lack of confidence in future business whatever, and there is no reason why there should be, with the exception of political excitement, and even that does not appear to be running high at present.

We have not been able to learn anything more relating to the E. G. Newell Company business. Mr. Newell is still in the East, but is likely to be back next week.

Mr. William Lewis has incorporated a company to be called the William Lewis Music Company. The capital stock is small, but sufficient for the business, as they do not expect to do a wholesale trade.

Mr. I. N. Camp sails to-day for the United States, according to previous arrangement, and, after a brief stay in the East and perhaps a visit to the Estey Company in Vermont, will arrive in Chicago by September 15.

Mr. Harry M. Lay, salesman for Messrs. Estey & Camp, is to be married Thursday, September 6, to Miss Della A. Lehr, of Laporte, Ind.

Mr. Charles C. Curtiss, the efficient manager of the Weber concern, will, about the middle of the month, visit some of the principal agencies of the house throughout the West. Mr. Curtiss says they are all doing a sound, conservative business, and is proud to say that the Weber pianos are as well represented by as fine a body of agents as any concern in the country.

Mr. E. J. Buell, who is personally known to us as a conservative and independent agent, and who has done business in San Diego, Cal., for years, has been forced to make an assignment for the reason that his creditors made demands which the dullness of trade and the difficulty of making collections prevented him from meeting. Mr. Buell's credit has always been good, and the probabilities are that his assets will considerably more than meet his obligations.

Mr. John J. Connell, who has been for five years with the Root & Sons Music Company, of this city, has taken a position with Mr. John C. Haynes, of Boston.

Mr. A. de Anguera, wife and daughter returned to the city this week from a pleasant vacation in the neighborhood of the Thousand Islands. Mr. Anguera reports a land office business for the Shoninger piano.

Messrs. Bollman Brothers, of St. Louis, have examined the Bush & Gerts pianos, of this city, and are much pleased with them.

Messrs. Chase Brothers, of Grand Rapids, Mich., write us that they have spent a good round sum on their recent purchase of additional factory property, and claim to have a factory now second to none. Their capacity is by their recent addition just doubled. The demand has kept pace with their capacity, and their trade in Michigan is very large.

Both the old and the new opera houses of Mexico, Mo., have recently purchased Haines Brothers pianos. Mr. Ferris, the owner of the new opera house, allows his fellow townspeople the free use of it when it is not rented.

Story & Clark's half circle Modern Ideal No. 2 organ is having a remarkable and splendid sale.

Mr. C. A. Gerold, one of the oldest piano manufacturers in the city, is having a remarkable retail trade, fully up to his capacity, and his pianos are well worthy of the demand.

Messrs. C. A. Smith & Co. are having an excellent demand for their pianos and could do far more than they do, but Mr. Smith believes in making haste slowly.

Mr. J. R. Mason, manager for the Sterling Company, returned Wednesday of this week and brought with him from the factory five photographs of new styles of Sterling organs, which, judging from appearances, will make glad the hearts of their dealers. A magnificent Style G piano in antique oak is the latest thing in their pianos. It is truly an elegant production. Nothing slow about the Sterling Company.

The early closing of music houses in this city ceases with to-day for this season.

The "Tribune" Rather Late.

THE following item appeared in the "Tribune" of last Sunday, September 2:

NEW BEDFORD, September 1 (Special).—The Nickerson Piano Company was organized under the laws of Maine yesterday, with a capital of \$100,000; par value of shares, \$5. The company will do business in this city. William Lewis is president; Frank R. Hadley, treasurer, and William Lewis, Wendall H. Cobb, H. B. Nickerson and James C. Stafford, directors.

This information, with full details, except new date, was published in THE MUSICAL COURIER of May 30. It is now in order for our lively contemporaries to print it, unless their space is taken up with puffs. A member of one of the largest retail firms in the North said to us a few days ago: "We are simply disgusted with this slush known as puffery with which music trade papers treat us. We don't take any stock in it anyhow. Our wants consist of news, information and articles

WEBER, WEBER

Grand, Square and Upright

PIANOS

WAREHOUSES:

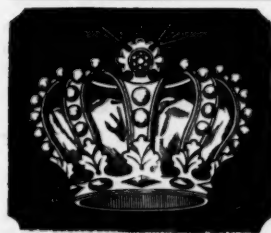
Fifth Ave., cor. of W. Sixteenth St.,
NEW YORK.

MANUFACTORIES:

121, 123, 125, 127 Seventh Avenue,
 147, 149, 151, 153, 155, 157, 159, 161, 163, 165 West 17th Street,
NEW YORK.

BRANCH:

WEBER MUSIC HALL, Wabash Ave., corner Jackson St., CHICAGO.



"CROWN" ORGANS,

For Church and Parlor use.

MANUFACTURED BY

GEO. P. BENT,

281 to 289 Wabash Avenue, CHICAGO, ILL.

SEND FOR PRICES AND CIRCULARS.

BAUS & COMPANY,

— MANUFACTURERS OF THE —

"INCOMPARABLE" BAUS PIANOS.

FACTORY:

553 to 557 West 30th Street, New York.

GOOD AGENTS WANTED.

REBORNS & SMITH'S
GRADUARY PIANOS

F. A. SMITH & CO.
 1171 Broadway, N. Y.
 125 to 135 Raymond St.,
 BROOKLYN, N. Y.

CHICAGO, ILL.,
 BRADBURY MUSIC HALL,
 210 State Street.
 Address all New York communications to the Manufacturer,
 BROOKLYN, N. Y.

BRADBURY MUSIC HALL,
 280 & 282 Fulton St.,
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F. A. SMITH & CO.
 1171 Broadway, N. Y.
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CONSERVATORY, LEIPZIG.

Young Lady Students received. Terms (Board Lodging, Fees, &c.), \$500 per Year.

Also a limited number of young girls for general education.

German taught and spoken in residence.

New York, Syracuse, Toronto (Can.), Ottawa

Can., Leipzig, Brunswick and Berlin references.

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 CAPITAL, MECHANICAL
 SKILL
 AND EXPERIENCE OF
 ANY ORGAN COMPANY
 IN THE WORLD.
 ORGANS
 UNEQUALLED FOR
 RAPIDITY OF ACTION
 VOLUME AND SWEETNESS
 OF TONE
 SEND FOR A
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WHOLESALE MANUFACTURERS

— OF —

Upright Pianos.

OFFICE AND FACTORY:

149 and 151 Superior Street,
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C. A. GEROLD,

— MANUFACTURER OF —

GRAND, SQUARE and UPRIGHT PIANOS,

Nos. 63 and 65 North Clark Street, Chicago, Ill.

THE WHOLESALE TRADE WILL DO WELL TO EXAMINE THESE REMARKABLE PIANOS.

M. P. MÖLLER PIPE ORGAN CO.

HAGERSTOWN, MD.,

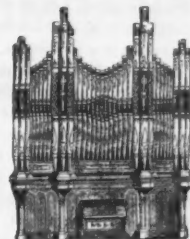
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FROM SMALL PARLOR PIPE TO THE LARGEST
 CHURCH AND CONCERT ORGANS.

Organists and Agents please send for Catalogue and References.



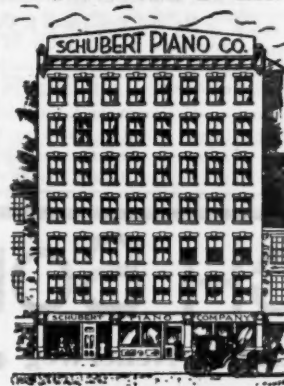
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Superior to all
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 INCORPORATED 1885.



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THE SCHUBERT PIANO.

A Piano that every Dealer should Handle.

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WM. ROHLFING & CO.,

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The Trade throughout the United States and Canada supplied at Lowest Trade Prices.
 Write for terms and Catalogues to

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NEWMAN BROS.' ORGANS,

38 & 40 South Canal St., Chicago, Ill.

THE PATENT PIPE SWELL

Produces finer Crescendos than can be obtained in any other organ in the market.

JACK HAYNES, General Manager for the New England, Middle and Southern States, also the Continent of Europe.

Dealers who are in the City should visit the New York Warerooms and examine these organs.

JACK HAYNES, 24 Union Square, New York.



of general interest." This is just the kind of reading matter this paper is offering the music trade every week. Let the good work go on.

Mr. W. F. Boothe.

IN THE MUSICAL COURIER of last week we published an item of interest in which the name of Mr. Boothe, of Philadelphia, was mentioned. This gentleman has since been in New York, and we are enabled to give particulars of a recent important transaction negotiated through him in Philadelphia that will add another to the list of large piano and organ dealers in that city. The name of the firm, with Mr. Boothe at its head, will be Boothe, Anderson & Co., and they have taken the floor No. 1416 Chestnut street, in the Hazeltine Building, a structure which has just been completed and is considered one of the most attractive of recent architectural marvels in Philadelphia. The firm expect to occupy their rooms in a few weeks. Mr. Boothe was not prepared to tell us the final details of the machine he has set in motion—that is, the names of the instruments the new firm is to represent, &c. That the firm will represent an important line of pianos and organs there is no question. Although a young man Mr. Boothe has for many years been engaged in various capacities in the piano and organ trade in the city of Philadelphia. He is musically and mechanically intelligent, and can therefore select, test and sell musical instruments with better facilities than many others who, in place of studying, have neglected the instruments.

H. W. Hollenberg Under a Cloud.

H. W. HOLLENBERG, son of H. G. Hollenberg, the veteran piano and music dealer of Memphis, Tenn., has for some time past been employed as piano salesman by F. A. North & Co., of Philadelphia, but as he had been far from satisfactory in many particulars they gave him notice that they would not require his services after September 1. They had kindly furnished him with the use of a fine Conover piano, which he said he would probably buy if he remained with the firm, as he was to receive quite a large sum of money from the settlement of his father's business, in which he was interested. About the time Mr. Hollenberg's engagement was up the firm asked him what he intended to do about the piano, and he said he expected to buy it and that he was to receive a remittance on Tuesday of this week, when he would pay for it in full. A day or two afterward, however, they learned that he had sold the piano for \$150 to a neighbor and pocketed the money. Of course, the loss will fall on the purchaser, as, being a leased instrument, Hollenberg had no title to it.

From Collins & Armstrong.

CHICAGO, Ill., August 26, 1888.

Editors Musical Courier, New York:

GENTLEMEN—Replying to above sent by "Traveler" (a correspondent doubtless wishing to do us an injury through your paper), we can say he has succeeded in misrepresenting us. Yesterday while in Cincinnati our several musical friends showed us the above notice and expressed surprise at THE MUSICAL COURIER, a paper usually so guarded and just, publishing it.

We desire to say it is in word and intimation false.

First, we have the agency for Texas and Louisiana for 6 pianos and 3 organs of the leading makes.

He indirectly places us in the stencil procession, to which we do not belong. We heartily approve of the firm stand of THE MUSICAL COURIER on that point. We do an extensive trade throughout our territory, and we are both proud and happy to say we enjoy an enviable reputation as music dealers. Our yearly sales amount to hundreds, both in pianos and organs. As to the "McNair" sale we sold out a few small goods for part cash and balance note to Mr. McNair, who is a genuine gentleman; but owing to some outside business of his he was not able to meet notes at maturity, and at his request we made a change of agency and relieved him of responsibility and stock of pianos and organs.

We presume "Traveler" is one of our jealous competitors, but would suggest to him that success is not achieved by misrepresentation. With best wishes we remain,

Yours truly,

COLLINS & ARMSTRONG.

The article referred to by Collins & Armstrong was this:

DALLAS, Tex., August 17, 1888.

Collins & Armstrong have, apparently, the agency for the State of Texas for two pianos, and till lately had their headquarters at the flourishing town of Waco; but to save themselves from loss on the failure of a sub-agent they moved some months ago to Fort Worth, "selling out" whatever that may mean—to a young man named J. W. McNair. When there is a selling out of any sort one expects some money to change hands, but where the stock is purely one of consignment such unnecessary formalities are dispensed with; so Collins & Armstrong sold out to Mr. McNair. The factories consigned pianos to Collins & Armstrong, and Collins & Armstrong consigned them to the Waco sub-agent—at least that was the theory. In practice, however, it was different, for the Waco sub-agent, as near as we can learn, had much larger consignments of promises than of pianos, and at the end of three or four months determined to "sell out" in his turn. He has accordingly retired, and a new Waco sub-agent is to take his place. He is a young man of some idea of the fitness of things, and he had a dim perception that it did not comport to see a room large enough for 30 pianos with only one in it, and that only a little one, as the young lady pleaded in extenuation of her nameless baby. But talking of nameless things reminds me that I have often been asked why it is that reputable dealers frequently have their own names stenciled on the cheapest and worst pianos they sell. If it is "an advertisement" it is surely a bad one to have one's name associated with wretched trash. A friend of mine, who is a traveling salesman and whose house carries some of the finest instruments in the country, utterly refuses to sell their stencil piano, and I actually think the house respects him for it.

TRAVELER.

As we thought that our correspondent might be mistaken we purposely gave it this heading: "Probably Collins & Armstrong Were Glad to Get Rid of the Branch," which showed that we had no animus whatever. Collins & Armstrong are evidently opposed to the stencil, and we do not believe that the words "their stencil" at the end of the letter refer to Collins & Armstrong at all. We should, however, like to know to whom they refer.

Trade Notes

—Mr. L. E. Davis, of Davis Brothers, Savannah, called on us last week.

—George Nembach, of George Steck & Co., left Hamburg on August 26 on the steamer Rugia.

—Mr. L. E. Thayer, of the Fort Wayne Organ Company, called in to see us last Wednesday on his way home.

—Mr. and Mrs. James S. Cumston and their daughter, who have been making a trip to Europe, have returned home. Their son is still in Germany, where he intends to finish his education.

—C. Kurtzmann & Co., the Buffalo piano manufacturers, inform us that they have just brought out a new scale which is a success. The new piano will be catalogued as Style H and will be ready for the holiday season.

—E. B. Wood has opened a piano wareroom at 250 Tremont-st., Boston.

—The Smith & Nixon prize, published in THE MUSICAL COURIER, has been awarded to W. E. Van Curt.

—Lieutenant and Mrs. Ruxton (Mary Chickering) are receiving congratulations upon the birth of a daughter at their home in Ireland.

—E. H. Miller, of Troy, N. Y., was in town last week. He is agent for George Steck & Co., the Ivers & Pond Piano Company and Peek & Son.

—At the veneer mills of Isaac I. Cole & Son, Eighth-st., East River, can be found fine lots of figured rosewood, Circassian walnut and blister walnut.

—C. B. Prescott, the piano and organ dealer at Decatur, Ill., writes us: "Keep up your good work; time will bring all things right." We think time has, with some.

—W. H. Johnson, piano and organ dealer Halifax, Nova Scotia, writes to us: "Trade with me is very satisfactory indeed, and larger and more profitable than any previous year."

—W. F. Tway has removed from 44 East Fourteenth-st. to 88 Fifth-ave., the wareroom formerly occupied by the New England Piano Company. The latter company are now in their magnificent new building on the northwest corner of Fifth-ave. and Fifteenth-st.

—Dun's reports:

Taunton, Mass.—Charles W. Cooper, mortgage, real estate.....\$2,500
Guthrie Centre, Ia.—Price & Needham succeed.....N. S. Price & Brother
South Bend, Ind.—Elbel Brothers, chattel mortgage.....\$820

—M. Steinert and wife, of New Haven, sail from Bremen next Saturday for home. Mr. Steinert has purchased six valuable old spinets, some of them of great historical value. He visited among other spots the palace of the late King Ludwig of Bavaria.

WANTED—A position. Have traveled ten years in Western States. Am acquainted with trade west of Ohio to Pacific Coast. Best of reference furnished. Address "Traveler," care of Chicago office of THE MUSICAL COURIER, 148 State-st., Chicago.

—From the New Orleans "Picayune" we take the following:

Mr. William Grunewald, of the music firm of Louis Grunewald & Co., has returned home from an extensive tour through the North and East. While absent Mr. Grunewald made very satisfactory arrangements with prominent piano manufacturers for the coming business season, and he says he will be prepared to offer plenty of good bargains to customers throughout the fall and winter.

—The Harrington piano has, in a quiet and unostentatious manner, advanced itself in the favor of many dealers all over the country, who find it a most reliable instrument in all respects. They can warrant it safely to give thorough satisfaction. It is thoroughly constructed, the scale is excellent, and the tone is sympathetic and at the same time powerful. We recommend it heartily.

—Judging from the following from "Bartlett's Musical Journal," published at Los Angeles, Cal., by Bartlett Brothers, there must be some good Eastern workmen on the Pacific Coast now:

This branch is under the management of Mr. Blanchard, who has won for himself a wide reputation for fine work. Our repairing department contains Mr. Keene, a fine finisher, formerly with Steinway & Sons; Mr. Pratt, tuner, formerly with the Ivers & Pond Piano Company; Mr. Wycke, and a corps of assistants. Mr. Blanchard will be pleased to call and make estimates on all kinds of repairing.

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but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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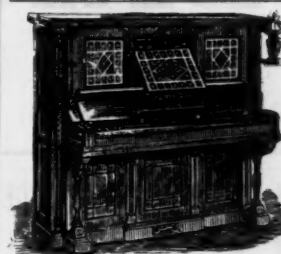
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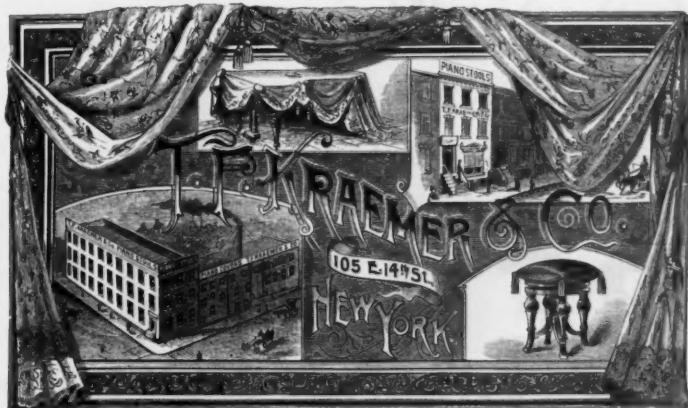
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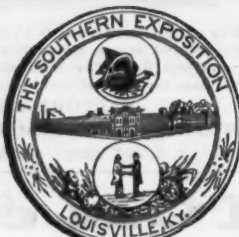
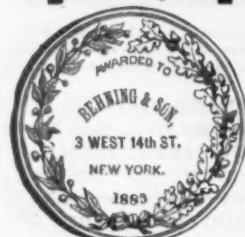
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